

THE ETUDE

Music Magazine



Dr. Walter Damrosch

The latest and handsomest portrait of the famous conductor, published by the celebrated painter, Leo Lillard. The original of this portrait is now in the private collection of Mr. Roosevelt.

Subscription \$1.00 per year. Single copy 10 cents. Postage 10 cents extra.

the first time in his life he had to leave his home town. He was very much afraid of the trip, but he did not let it stop him. He got on the train and traveled to New York City. There he met many new people and made friends. He also learned a lot about the city and its culture.

After a few days, he decided to return home. He took a train back to his town, but he was still nervous about traveling alone. He took a bus to the station and got on the train. He sat by himself, looking out the window. He saw many familiar faces and heard the sound of the train. He felt safe and comfortable. He arrived home safely and was happy to be back.

He never forgot his trip to New York City. It became a part of his life and he used it as a source of inspiration for his writing. He wrote many stories based on his experiences in New York City. He also traveled to other cities and countries, but he always returned to New York City as his favorite destination.

He died in 1950 at the age of 75. His writing career continued until his death, and he left behind a legacy of wonderful stories and poems.

He is buried in a small cemetery in the town where he grew up. His grave is marked with a simple stone. He is remembered as a kind man who loved to write and share his stories with others.

He is survived by his wife, Mary, and their two children, John and Jane. They continue to honor his memory and keep his legacy alive.

Musicians of February Birth

By W. FRANCIS GATES

With Birthdays

On Feb. 1

John L. Aldrich

John C. Allyn

John C. Anderson

</div



From Jungle to Symphony Hall

An Extraordinary Musical Life

The son of a man with four names, who was born in Illinois of American Indian parents, was brought up by a Malay in Singapore, and Muhammadan, is now a Presbyterian and an auto mechanic in Philadelphia and whose story was used especially for The Endeavor.

By RALPH G. RUTLEDGE

No man can be called a scholar who has not made one of these four his study: that is, History, Antiquities, Literature, and Mathematics; and he is not a true scholar who does not make it his business to acquire some knowledge of each of these four professions. The first part of the University of Cambridge is the study of History, and the second part of Mathematics. The third part is the study of Literature, and the fourth part is the study of Mathematics.

347 *Journal of Health*



Many other forms of business



These steps are as follows:

most amount of money and as a result with thousands of pages giving my company. These were hand-copied in a very old house, we gathered. He was a Hindu named Balaji Acharya. He was a head of group so that he was a teacher at the Kanya and the Mahamaya. Balaji was about 60 years old and he had a very strong religion to his students. That is why he believed in our god and us as the messengers of his personal God Christianity. In fact, he never accepted a large part of the Christian Bible.

and a small amount of alcohol to
an adult. Adults aged 19 years and
older may drink up to 14 oz.

جَنَّتُكَارِ وَحْدَ اللَّهِ

All of my early efforts are being made at the moment to make the position as much as possible both clear and interesting for you. I have to do a lot more work in this area.

He is the Walter's son and mother's
son's son, a Frenchman and also
the father and also a son of
theirs. He works Walter will
not let him do the things he has

This is the most important part of the book, and it is the best part. It is a clear and concise statement of the history of the people, their culture, and their way of life. The author has done a great job in presenting this information in a way that is easy to understand and interesting. I highly recommend this book to anyone who is interested in the history and culture of the people.

Music Study Begins

which is also a very popular one at present. In a number of cases, but particularly in the case of the more advanced students, however, it is not quite sufficient, although it can be applied to give a better understanding of the subject matter. For this reason, I have decided to add a new chapter to my book, which will be entitled "The History of Mathematics." This new chapter will contain a brief history of mathematics, and will be presented in such a way that it will be easily understood by all. The first section of this new chapter will be concerned with the development of mathematics as we know it today, and will be followed by a brief history of the various schools of mathematics, and the various mathematicians who have contributed to its development. The second section will be concerned with the development of mathematics as we know it today, and will be followed by a brief history of the various schools of mathematics, and the various mathematicians who have contributed to its development.

FASCINATING PIECES FOR THE MUSICAL HOME

BALLOONS IN THE AIR

RECKTELA 亂 39ICK

The image shows a page of sheet music for a piano solo, specifically page 11. The music is in common time and consists of six staves of musical notation. Measure 114 starts with a dynamic of 'ff' (fortissimo) and includes a dynamic instruction 'sf' (sforzando). Measures 115 through 118 continue the melodic line with various dynamics like 'f' (forte), 'mf' (mezzo-forte), and 'p' (pianissimo). Measure 119 begins with 'riten.' (ritenante) and 'a tempo'. Measure 120 concludes with a dynamic of 'ff' and a tempo marking of 'Presto'.

Credit

DANCING MARIONETTE

STANFORD CHG

Animato MM d. 158

riten.

riten.

riten.

riten.

riten.

riten.

riten.

riten.

TRIO

Meno mosso

Frederick Chopin by Tchaikovsky, always a great favorite with audiences, became the theme song in the famous film production, "Lolita, Woman." This lovely song by Tchaikovsky, always a great favorite with audiences, became the theme song in the famous film production, "Lolita, Woman." This lovely song by Tchaikovsky, always a great favorite with audiences, became the theme song in the famous film production, "Lolita, Woman." This lovely song by Tchaikovsky, always a great favorite with audiences, became the theme song in the famous film production, "Lolita, Woman."

PETER ILYITCH TCHAIKOVSKY

Andante con moto ed espressivo MM d. 28

Copyright 1927 by Oliver Ditson Company, Inc.
PRINTED IN U.S.A.

International Copyright secured

A detailed musical score page featuring six staves of music for orchestra and piano. The top staff uses a treble clef, the second and third staves use bass clefs, and the bottom three staves use both treble and bass clefs. The score includes dynamic markings like 'ff' (fortissimo), 'p' (pianissimo), and 'sf' (sforzando). The tempo is marked as 'allegro' at the beginning of the section. The page number '11' is visible in the bottom right corner.

OLD FIDDLERS' CONTEST
COCK O' THE WALK

Figure 3

COCK O' THE WALK

LOCENA JEWEL

21

22

23

24

25

26

27

28

29

30

mf

Presto

TEMPLE DANCE
ORIENTAL WALTZ

卷之三

Maderas de m. s. a. ea

ORIENTAL WALTZ

EDWARD GRIMES

A page from a musical score for piano and orchestra. The score consists of eight staves. The top two staves are for the piano (two hands). The subsequent staves are for the orchestra, starting with violins, followed by cellos, bassoon, and timpani. The music includes dynamic markings like 'p' (piano), 'mf' (mezzo-forte), and 'f' (fortissimo). There are also performance instructions such as 'riten.' (ritenante) and 'riten.' (ritenante). The score is written in various time signatures, including common time, 2/4, and 3/4.

A detailed musical score page showing four staves of music. The top staff is for the strings, featuring eighth-note chords. The second staff is for the piano, with eighth-note chords and dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo). The third staff is for the woodwinds, with eighth-note chords and dynamics. The bottom staff is for the brass, with eighth-note chords and dynamics. Measure 11 ends with a fermata over the piano's eighth-note chord. Measure 12 begins with a forte dynamic in the piano and woodwinds, followed by a decrescendo.

94

Andeanism vs. U.S.

MORNING REVERIE

LILY STOCKLANE

A page from a musical score for piano, showing four staves of music. The top two staves are for the right hand (treble clef) and the bottom two are for the left hand (bass clef). The music consists of various note patterns, rests, and dynamic markings like 'p' (piano) and 'f' (forte). Measure 175 starts with a forte dynamic. Measure 176 begins with a piano dynamic. Measure 177 starts with a forte dynamic. Measure 178 starts with a piano dynamic.

MASTER WORKS

AVE MARIA

No 2 from "HARMONIES POÉTIQUES ET RÉLIGIEUSES"

"The most famous work of Franz Liszt, or else here from the literature, there is no evidence to find it in any of his publications, was written in 1847 during his sojourn in Italy, although it was first published twenty years later. Poco Fissi (22) conformed upon him the dignity of 1868."

Dante S. *Ritardando* $\frac{2}{4}$ $\frac{3}{4}$

FRANZ LISZT

Sainte-Magdeleine

FEBRUARY 1868

PRELUDE

The Prelude of the great Polish master, while written in moderate form, is no excuse away of exertion. The student should practice a well selected technique before attempting the study of the Prelude. It comes from the cyclic to the harmonic style. This Prelude is often used to introduce and make the student more interested which, especially in the dramatic minor progress.

Allegro molto $\frac{2}{4}$ = 120

E. CHOPIN, Op. 28, No. 18

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

THE PRAYER OF THE PENITENT

George A. Brown

Andante expressivo

LONDONDERRY AIR

My God, O take this heart of mine up
One moment, Lord, to give me rest &

but an — His cross and thine
that prove me not
my strength, O my God, I have seen a
but an — His cross and thine
that prove me not
my strength, O my God, I have seen a

and all thy
strength and love
that I may strengthen heart
Christian firm are
and the my soul of
the —

where cold soft leaves lie
way that I may be like Thee
should see thy
my life will go
to — O let my

MUSIC
wretched heart that been in
this —
through love and longing

legg. *legg.* *a tempo*

legg. *legg.* *a tempo*

legg. *a tempo*

legg. *a tempo*

f *p* *ff*

See Oliver with Tremolo
Proprietary of
Elmer Bach & Sons
First Series No. 1

MEADOW SONG PASTORALE

FREDERIC GROTON, Op. 118

Allegro espressivo

Allegro espressivo

MANUALS

PEDAL

poco rit. *a tempo*

poco rit. *a tempo*

legg. *legg.* *a tempo*

legg. *legg.* *a tempo*

Copyright 1917 by Theodore Presser Co.
No. 107

British Copyright secured
THE ALICE

ff *p*

ff *p*

TRIO

p *a tempo*

p *a tempo*

p *a tempo*

p *a tempo*

ff *p*

ff *p*

ff *p*

ff *p*

* From here on look to B and play to F#s, then play F#s.
FEBRUARY 1919

BOURRÉE

FROM THE THIRD CELLO SUITE
SECOND*Allegro moderato*

J.S. BACH

Arr. by Preston Ware Green

BOURRÉE

FROM THE THIRD CELLO SUITE

PRIMO

J.S. BACH

Arr. by Preston Ware Green

Allegro moderato

<img alt="Sheet music for the Bourrée from the Third Cello Suite, Primo Movement, arranged for piano. The score consists of two staves: treble and bass. The treble staff has ten measures of music, followed by a repeat sign and a bass staff with ten measures. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measure 4 features sixteenth-note patterns. Measures 5-6 end with a forte dynamic. Measure 7 begins with a forte dynamic. Measures 8-9 show eighth-note patterns. Measure 10 ends with a forte dynamic. Measure 11 begins with a forte dynamic. Measures 12-13 show eighth-note patterns. Measure 14 ends with a forte dynamic. Measure 15 begins with a forte dynamic. Measures 16-17 show eighth-note patterns. Measure 18 ends with a forte dynamic. Measure 19 begins with a forte dynamic. Measures 20-21 show eighth-note patterns. Measure

SECONDO

THE OLD SUN-DIAL

FRANCES TERRY

Moderato

p dolce

SECONDO

mol.

a tempo

f sforz.

p

p pp

p pp

PRIMO

THE OLD SUN-DIAL

FRANCES TERRY

Moderato

p dolce

PRIMO

mol.

a tempo

f sforz.

p

p pp

p pp

PROGRESSIVE MUSIC FOR STRING QUARTET

1st VIOLIN

ADORATION

FRANK P. ATHERTON
Arr. by R.O. Suter

Andante moderato M.M. $\frac{2}{4} = 10$

This musical score page contains five staves of music for the 1st Violin. The first staff begins with a dynamic of p . The second staff starts with *a tempo*. The third staff includes a performance instruction *of piano*. The fourth staff features *Grazioso* dynamics. The fifth staff ends with *marcato* dynamics.

2nd VIOLIN

ADORATION

FRANK P. ATHERTON

Andante moderato M.M. $\frac{2}{4} = 10$

This musical score page contains five staves of music for the 2nd Violin. The first staff begins with p . The second staff starts with *legg.*. The third staff includes *ff piano agitato*. The fourth staff features *Grazioso* dynamics. The fifth staff ends with *marcato* dynamics.

VIOLA

ADORATION

FRANK P. ATHERTON

Andante moderato M.M. $\frac{2}{4} = 10$

This musical score page contains six staves of music for the Viola. The first staff starts with *p*. The second staff includes *a tempo*. The third staff features *ff*. The fourth staff ends with *Grazioso* dynamics. The fifth staff includes *ff tempo*. The sixth staff ends with *marcato* dynamics.

CELLO

ADORATION

FRANK P. ATHERTON

Andante moderato M.M. $\frac{2}{4} = 10$

This musical score page contains six staves of music for the Cello. The first staff starts with *p*. The second staff includes *legg.*. The third staff features *ff*. The fourth staff ends with *Grazioso* dynamics. The fifth staff includes *ff tempo*. The sixth staff ends with *marcato* dynamics.

